Leidensis Scaligeranus 61. This accords with the circumstances since it was evidently a commonplace for (homo)sexual encounters to take place under a cloak or mantle,[1] and it is preferable to the restoration *quid agebas . . . qui diverti contubernium facis*, which Bücheler prints in his minor editions. Nevertheless, as has been observed by Fuchs,[2] both readings fail to satisfy.

Fuchs suggests reading *quid? sub veste contubernium facis?* This makes much clearer sense than *vesticontuburnium* while still according with the topos of sex under cover of a cloak.[3] Nevertheless *sub* is difficult to account for palaeographically and *sub veste* is repetitive after *opertum . . . amiculo*.

Instead I propose emending *verticontubernium* to *vero contubernium*, that is *quid agebas . . . frater sanctissime? quid vero? contubernium facis?* This adds to the note of sarcasm in *sanctissime*, is a suitable prelude to *petulantibus dictis*, and also admits a pun on *contubernium*: the word can be used of sexual relations with boys,[4] but is more strictly used of sharing a tent, especially in the army: see *TLL* 4.791.61ff. s.v. *contubernium* [Gudeman], *OLD* s.v. *contubernium* §1 and note Veg. *Mil*. 2.13 *ipsae centuriae in contubernia divisae sunt, ut decem militibus sub uno papilione*[5] *degentibus unus quasi praeesset decanus qui caput contubernii nominatur*.[6] Reading *quid vero? contubernium facis?* would have Ascyltos mockingly likening Encolpius' cloak to an army tent in loaded contrast to his sexual activity.[7] Encolpius is mocked again in military terms at 82.3 where, having rushed out armed and in search of revenge after Ascyltos has won Giton's affections, he encounters a *miles* or *nocturnus grassator* who asks *age ergo . . . in exercitu vestro phaecasiati milites ambulant?*

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[1] See e.g. K. J. Dover, *Greek Homosexuality* (London, 1978), 98–9.

[2] Harald Fuchs in Hellfried Dahlmann and Reinhold Merkelbach (edd.), *Studien zur Textgeschichte und Textkritik* (Köln and Opladen, 1959), 59.

[3] Müller compares *A.P.* 5.165.3 *ὑπὸ χλαίνῃ*; cf. also e.g. 169.3–4, 173.1–2; and note Ovid, *Am*. 1.4.47-8 *saepe mihi dominaeque properata voluptas / veste sub iniecta dulce peregit opus*; *Epist*. 16.224 *superiecta . . . veste*.

[4] *TLL* 4.792.41ff. s.v. *contubernium* [Gudeman] cites Suet. *Iul*. 49.1 *pudicitiae eius* [*Caesaris*] *famam nihil quidem praeter Nicomedis contubernium laesit* and *Cal*. 36.1 *Valerius Catullus . . . iuvenis stupratum* [*Caligulam*] *a se ac latera sibi contubernio eius defessa . . . vociferatus est*.

[5] For *papilio* meaning 'tent', see *TLL* 10.253.61ff. s.v. *papilio* [Hodges].

[6] See too the glosses *συνσκήνιον* and *συ(ν)σκηνία* in *CGL* (Goetz): 2.115.13 and 21, 447.36, 503.15, 3.443.79

[7] Comparable to a certain extent is the contrast between military campaigning and sexual dalliance in Cicero's disparaging use of *contubernium* at *Verr*. 5.104: *ubi illud contubernium muliebris militiae in illo delicatissimo litore?*

TWO NOTES ON LUCAN 6

I

6.452–8

carmine Thessalidum dura in praecordia fluxit
non fatis adductus amor, flammisque seueri
inlicitis arsere senes. nec noxia tantum
pocula proficiunt aut cum turgentia suco
frontis amaturae subducunt pignora fetae:
mens hausti nulla sanie polluta ueneni
excantata perit.

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The point at issue is the first word from this section on love magic: *carmine*. In a recent note on this passage, it has been suggested that *carmine* be emended, perhaps to *gramine*.[1] The reasoning for this is that mention of an incantation at the start of this section undermines the contrast between potions and purely verbal spells in lines 454–8. The expression is viewed as awkward, unnatural, and repetitious. There is, however, a point to Lucan's use of *carmine* as an introduction for these lines on love magic. The poet stresses at the outset that his witches can induce the passions of love by the use of incantation alone. This makes a contrast with the general picture of love magic, as portrayed in literature, which involves practitioners employing both potions and incantations.[2] The suggestion would be that Lucan's *Thessalides* can achieve more through incantation alone than any other witches, reinforcing the point that these witches are worse by far than their forebears.[3]

The lines, understood this way, involve a contrast between incantation and potion in 452–6: these Thessalians can charm by incantation alone, not just by philtres. Then 457–8 repeat and summarize the contrast of the previous lines with an interesting turn of phrase, a common feature of this poem; moreover Lucan's expression for the use of love-potions in 457, *hausti . . . sanie polluta ueneni*, stresses the ghastly nature of these concoctions and, by contrast, emphasizes the even more dreadful nature of the *carmen Thessalidum*.

II

6. 467–9 uocibus isdem
umentis late nebulas nimbosque solutis
excussere comis.

The meaning of *solutis . . . comis* here has been problematic. Housman's note to these lines seems the most reasonable explanation, that *solutis . . . comis* is a metaphor describing the appearance of a distant deluge.[4] A dearth of ancient parallels for this metaphor has perhaps driven commentators and translators to seek a different explanation for the phrase. The only certain one, supplied by Housman, is from Pindar, *Paean* 6.137–9: *τότε χρύσεαι ἀ/έρος ἔκρυψαν κόμαι ἐπιχώριον / κατάσκιον νῶτον ὑμέτερον*.[5] Shackleton Bailey adds Hor. *Carm*. 2.9.1–2: *non semper imbres nubibus hispidis / manant in agros*.[6] Latin authors, however, use *coma* as a metaphorical expression for other things which resemble hair; these include fire: Cat. 61.77–8 *uiden ut faces / splendidas quatiunt comas?*; Sen. *Oed*. 311 (*ignis*) *summam in auras fusus explicuit comam*; lightning Stat. *Theb*. 3.321–2 *caelumque trisulca / territat omne*

[1] N. Holmes, 'Two notes on Lucan', *RhM* 139 (1996), 370–1. There is no dispute with Holmes's understanding of *tantum* as 'only'.

[2] See Theocr. *Id*. 2, Laev. fr. 27 (Courtney), Hor. *Epod*. 5, *Serm*. 1.8, Virg. *Ecl*. 8, Ov. *Ars* 2.99–106.

[3] 6.436–7: *Haemonidum, ficti quas nulla licentia monstri / transierit*, understanding *ficti* and *licentia*, both terms from writing, as references to previous accounts of witches in literature.

[4] A. E. Housman, *M. Annaei Lucani: Belli Ciuilis Libri Decem* (Oxford, 1926), ad loc. The idea derives from the *Adnotationes super Lucanum*, ed. I. Endt (Stuttgart, 1969) *ad* 6.469: *EXCUSSERE COMIS uelut comas enim habent nimbi; hos nunc erigunt magae quasi comas solutas habentes*.

[5] Housman (n. 4).

[6] D. R. Shackleton Bailey, 'Lucan revisited', *PCPhS* 33 (1987), 84; it must be noted that *hispidis* is his own emendation; both Housman and Shackleton Bailey add a number of parallels for this metaphor found in modern literature.

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coma; and a comet's tail: Sen. *Nat.* 7.20.4 *comae autem radios solis effugiunt*.[7] It seems reasonable that Lucan intended *solutis . . . comis* to be understood as a phrase describing *nimbos* on the basis that parallels for the exact metaphor do exist, and the metaphorical use of *coma* in other contexts is well established.[8]

The association of unbound hair with witchcraft has confounded the interpretation of these lines.[9] Several commentators take *solutis . . . comis* with *excussere* as a description of the hair of the witches, unbound as a part of the ritual requirements of their spell.[10] Of these, Haskins and Canali understand the expression *solutis* / *excussere comis* as 'they shake from their loosened locks . . .', suggesting that in 6.467–9 Lucan is describing the witches' ability to cause storms, which runs against the general structure of this section of the catalogue: paired statements which show two totally opposite effects that magic has on the natural world.[11] Baldini Moscadi, Viansino, and Korenjak, though taking *excussere* as 'drive away', also understand 'unbound hair' as a reference to the appearance of the witches.[12] This latter position is not impossible, although there are several objections to it. The first is that this section of the catalogue, 6.641–84, deals almost exclusively with the result not with the process of magical spells.[13] It would upset this effect if Lucan included a rather technical detail of magical rites in this catalogue of incredible feats. Secondly, by taking *solutis . . . comis* as a metaphor for the way a pouring rainstorm appears, it greatly enhances the contrast that Lucan is creating between 6.467–9 and the preceding verses 6.465–7: in the first set of lines, Lucan states that magic can cause violent storms when they are least expected; in the second set, he shows how the witches can drive off the storms when they are at their worst, that is where the rain pours down so heavily that it looks like 'hair unbound'.

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[7] Worthy also of consideration is Stat. *Theb*. 6.586–7: *nec se lanugo fatetur* / *intonsae sub nube comae*, where hair is compared to a cloud.

[8] Observation of a distant storm will confirm the accuracy of this metaphor.

[9] On the ritual desirability of unbound hair, and items of clothing, in magical rites, see Pease *ad* Virg. *Aen*. 4.509: it was believed that such bindings would hinder the influx of supernatural powers. Although this was common practice, it does not always occur: A. M. Tupet, *La magie dans la poésie latine* (Paris, 1976), 48.

[10] E. Haskins, *M. Annaei Lucani: Pharsalia* (London, 1887), ad loc.; L. Canali, *Marco Annaeo Lucano: La guerra civile o Farsaglia* (Milano, 1981), ad loc.; L. Baldini Moscadi, 'Osservazioni sull' episodio magico del libro VI della <Farsaglia> di Lucano', *SIFC* 48 (1976), 150, n. 1; G. Viansino, *Lucano: La guerra civile (Farsaglia)* (Milano, 1995), ad loc.; M. Korenjak, *Die Ericthoszene in Lukans Pharsalia: Einleitung, Text, Übersetzung, Kommentar* (Frankfurt, 1996), ad loc.

[11] For example 469–72: make the sea swell with no wind; becalm it during a windstorm; for other references to this opposition in descriptions of weather magic, cf. Tib. 1.2.49; Ov. *Am*. 1.8.9–10; *Met*. 7.201–2.

[12] Korenjak sees the significance of *solutis . . . comis* as a reference to the magical principle of *similia similibus*: 'just as this hair spreads out, so too should the clouds scatter'. On the *similia similibus* principle, see E. Tavenner, *Studies in Magic from Latin Literature* (New York, 1916), 113–15; J. Annequin, *Recherches sur l'action magiques et ses représentations* (Paris, 1973), 17–19.

[13] There are passing mentions of 'spells' in this part of the catalogue, but nothing more than *carmen* or *uox*; cf. 463, 467, 480, 483. The focus is upon general magical acts, not specific requirements of spells.

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